

A Work Project, presented as part of the requirements for the Award of a Masters Degree in Management from the NOVA – School of Business and Economics.

## Work Satisfaction and Affective Commitment of Classical Musicians: The European Union Youth Orchestra

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**Title**

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**Abstract**

This work project investigates career paths in the music field, by testing the application of general career and social theories for musicians. Using a sample from the European Union Youth Orchestra' Alumni, the Boundaryless Career Theory, Intelligent Career Framework and Social Identity Theory were analysed through the impact on individual outcomes - musicians' Overall work satisfaction and Affective commitment to the orchestra. Results suggest support for the three theories, and show their applicability for classical musicians' careers.

**Keywords:** Boundaryless Career Theory, Intelligent Career Framework, Social Identity Theory, Artistic Career

## **1. Introduction**

The study of career paths has been a target of analysis since the 1930s, embracing different perspectives and typologies, ultimately leading to different definitions of career. According to Greenhaus, Callanan and Godshalk's (2000: p.9) a career can be defined as "the pattern of work-related experiences that span the course of a person's life", encompassing all work transitions and changes, from job, organization or occupation (Zeitz, Blau & Fertig 2009). Over the last two decades, social and economic changes have impacted organizations' structure, and consequently the relation between the employer organization and the employee. As a result, new career theories were born stating that an organization's career responsibilities are transmitted to the individual (Cunha, Rego, Cunha, Cardoso, Marques & Gomes, 2010).

Artistic careers, particularly in the music field, encompass several characteristics such as project-based production, uncertainty nature of the creative process and high importance of vocation (Bendassolli & Wood Jr., 2012), which do not fit in traditional career theories. However, careers in this field have specificities that match contemporary career theories, such as the Boundaryless Career Theory (Arthur, 1994), as well as the Intelligent Career Framework (DeFillippi & Arthur, 1994), based on three different key dimensions for achieving career success. In fact, these specificities associated with the artistic field may raise new research opportunities for scholars. However, the literature on the study of artistic careers is scarce (Zwaan, Bogt & Raaijmakers, 2010).

This Work Project is applied to the exploration of classical musician's careers. We aim to understand and test the extent to which the Boundaryless Career Theory, the Intelligent Career Framework and the Social Identity Theory are supported when we

consider classical musicians' careers and the impact on their overall work satisfaction. The second objective of this Work Projects is to analyse how the competences developed during the affiliation with an orchestra has an impact on the affective commitment of the individual musicians towards that organization. For these purposes, this study uses a sample of alumni from the European Union Youth Orchestra (EUYO).

The European Union Youth Orchestra is an institution founded by Boy Bryer and Lionel Bryer in 1976, aiming to “demonstrate through music the cooperation of European Youth and to be a symbol of the European ideal – a united community of nations working together for peace, harmony, social justice and human dignity”, according to the founders words in EUYO's website<sup>1</sup>. With 140 young players from all 28 European Union countries, aged 14 to 24 years old and selected from over 4 000 candidates every year, the EUYO works closely with renowned conductors and music staff, in order to provide outstanding musical training experience and produce quality concerts. Hosted in London, United Kingdom, and as European Union grant recipient, the EUYO organizes two long tours each year, and participates in music festivals, performing in international and prestigious concert halls, enhancing not only musical excellence, but also breaking cultural, social, economic, religious and political boundaries, creating both complete personal and professional experiences for the EUYO members.

This project is structured as follows. First, the literature review is presented followed by the research hypotheses that will be tested. Then, the research methodology is described as well as the main findings of the paper. Next, results will be discussed, together with research limitations and future research suggestions. To finish, a conclusion will summarize the main findings.

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<sup>1</sup> <http://www.euyo.org.uk/european-union-youth-orchestra>

## **2. Literature Review**

### *2.1 Career Management theories*

Early career studies emerged under a sociological perspective, through analysing sequence of stages during an individual's life (Barley, 1989), and afterwards introducing the role of organizations in career systems; the organization was expected to have the leading role in determining the individual's career structure and planning (Hughes, 1958), leaving little space for individual initiative and autonomy. In more recent approaches, the role of individual employees and professionals on career development was highlighted under the vocation approach (Holland, 1985), stating that responsibility on career development depends on individual decisions. With the social and economic changes and its impact on the contemporaneous labour market characteristics and forced organizational restructuring, previous assumptions on firm-centred career theories loose much significance (Inkson, Gunz, Ganesh & Roper, 2012). In response, Arthur developed the concept of Boundaryless Careers.

### *2.2 Boundaryless Career Theory*

In 1994, Michael Arthur developed a new career theory with the purpose to generate an alternative ground on career understanding and reposition the career concept, to apply across organizations rather than inside organizations (Arthur, 1994). In this sense, the Boundaryless Career challenges the concept of a career "bounded" to a single employment setting, responding to social and economic changes and emphasizing individual role on career development. The individual, instead of driving his/her career through a pre-established hierarchical career pattern, is able to manage his/her career as its major stakeholder, enabling mobility not only among organizations but also through different activities (Cunha et al, 2010).

Under this new career theory, the psychological contract, defined as an individual's expectations regarding the organization according to implicit agreements between the two parties (Rousseau, 1995), encompasses changes on individual's expectations. Individuals can no longer expect job security in return to loyalty and good job performance, since organizations are not able to offer stable and durable careers (Herriot & Pemberton, 1995). As a consequence, individuals are pressed to think about themselves as assets that employers can invest on, enhancing mobility, proactivity and generating their own opportunities rather than pursuing organizational career goals (Strurges, Conway, Guest & Liefoghe, 2005). This career management, under the individual's responsibility, is conducted within or outside an organization, depending on the career development aims (Strurges, Conway & Mackenzie, 2002). In this perspective, freelancers represent a self-career management with no organization involvement, inexistence of employment relationship between the individual and an organization (Cunha et al, 2010), being the individual considered an autonomous professional, responsible for using his/her competencies according to market demand, though project-based production or multiple organization's employee.

Some authors state that individuals will benefit and choose boundaryless careers due to the individual focus for choice and fulfilment (Inglehart and Baker, 2000), in order to achieve autonomy and consequent better work-life balance, and to obtain higher earnings (Jurik, 1998; Mallon, 1998). However, motivations on pursuing this career path can be involuntary, driven by negative aspects of the current job market, combined with the analysis of self-employment benefits and opportunities (Griffeth, Hom & Gaertner, 2000).

Criticisms and limitations have been denoted for this theory, mainly (1) the use of the theory as a label, not developed by scholars but introduced by General Electric's CEO Jack Welch; (2) its definition that does not specify which boundaries are crossed; (3) depreciation of organizations and institutions' role on individual's career; (4) the wide spreading of the boundaryless career label, and the consequent (5) lack of empirical support for prevalence of this career path (Inkson et al., 2012).

### *2.3 Intelligent Career Framework*

The Intelligent Career framework is a competency-based approach, that highlights the acquisition of firm-specific core competences as opposed to general competences, so that employee skills and expertise are congruent with the firm's activity over time (Grant, 1991).

The Intelligent Career translates firm's core competencies into individual's competences, investing in personal abilities for career development opportunities, similar to competences acquisitions inside the organization (Arthur, Claman & DeFillippi, 1995). Two purposes were found for this competency-based approach, one to help firms dealing with environment changes and adversities (Quinn, 1992), and the other grounded in people through individual's talent development. This framework assumes that competences necessary for organizations are dependent on individual choices regarding their own careers, organized in three ways of knowing, seen as knowledge assets (Winter, 1986): "Knowing-why", "Knowing-how" and "Knowing-whom".

"Knowing-why" encompasses individual's motivation, identity and values, describing career choice through personality, identification and personal meaning. A key concept in this component is the individual self, incorporating characteristics of the

self-concept, in order to differentiate the individual in the social context (Sedikides & Brewer, 2001). Briefly, it answers “Why” individuals want to pursue a specific career, focused on the individual characteristics, interests and family issues (Parker, Khapova & Arthur, 2009).

“Knowing-how” emphasizes both hard and soft skills, acquired knowledge, expertise and abilities, asking the individual “How do you work?” It encloses a KSA (Knowledge, Skills and Abilities) approach (Schneider & Konz, 1989), but goes beyond job description requirements and expands to other know-how, the individual possesses, such as tactic knowledge (Nonaka & Takeuchi, 1995), “on-the-job” and informal learning (Berings, Poell & Gelissen, 2008). This way of knowing can be understood through the human capital concept (Becker, 1962), including formal and informal learning.

“Knowing-whom” concerns for interpersonal relationships and networking, both inside and outside the job organization, professional and occupational relations, family, friends, fellow alumni and social acquaintances (Parker et al., 2009). This knowledge can be understood as social capital, as “the advantage by a person’s location in a structure of relationships” (Burt, 2004), and can be translated into “With whom do you work?” question.

Applying to a firm-based competency, “Knowing-why” embraces the firm’s culture, through team-building activities, intra-firm socialization and organizational career development, “Knowing-how” approaches performance capabilities and the firm’s internal practices, expanded through job analysis and design, performance evaluation and training, and “Knowing-whom” encloses networks by interpersonal and customer relations, and mentoring programs (DeFillippi & Arthur, 1994).



By investing in these three competence areas, the individual will not only promote and benefit him/herself, but will also benefit the employer firm (DeFillippi & Arthur, 1994). Additionally, the interplay among the three ways of knowing is perceived as enhancing spillover effects when investing in each way of knowing (Parker et al., 2009).

#### *2.4 Social Identity Theory*

Social Identity Theory, developed by Henry Tajfel and John Turner, claims that self-concept definition depends on social groups and how each individual perceives to belong to them. This phenomenon is also observed between individuals, as people classify others into social categories and groups. So, Social Identity raises two different issues: (1) Segmentation by identifying others and (2) Individual's self-definition in the social environment. Since the competency-based approach is person-centred, our analysis will proceed only for the last aspect.

Social identification allows to partly answer the “Who am I?” question, through comparison with other individuals and other categories (Ashforth & Mael, 1989). This identification does not necessarily suggest that the individual takes specific group behaviours neither reference group values' internalization.

In the specific case of classical musicians, it is expectable that overall work satisfaction is related to the fact that they identify themselves as musicians and therefore, with their work as a musician. In the same vein, it is intuitively appealing that having worked as a musician in the EUYO, a very competitive organization to be accepted in, will have an impact on their affective commitment to the EUYO, since this orchestra gave them opportunities to work as musicians.

### *2.5 Creative industry and Artistic Careers*

Creative workers have a general increasing importance, supported by rapid growth of the creative sector (Missingham, 2006), in which artists represent a significant and important group (Zwaan et al., 2010). Artists can be defined as individuals that possess artistic competences, who express or create pieces of art, who are perceived and recognized by their peers as artists and who sustain themselves with their production works (Moulin, 1997).

Artistic careers experienced structural changes, from the 16<sup>th</sup> and 17<sup>th</sup> century, when patrons were responsible for the artists' production registration, to the emergence of individual concepts and the Romantic period in the 19<sup>th</sup> century, where the artist assumes an autonomous career path. However, the "Mozart paradox", i.e., whether music creation is a result of genius or just hard work and long hours of practice, still exists in artistic careers, given the search for autonomy and freedom of creative expression, narrowed by market acceptance of their competences and talent (Bendassolli et al., 2012). The artistic career has been throughout time linked to a romantic predisposition (Thrsoby, 2001), in which individuals are willing to sacrifice personal life in order to pursue their own career for vocation and love, as a calling (Kris & Kurtz, 1987; Friedson, 1990).

Artistic work includes instability and lack of continuity, associated with four factors: (1) demand variations, given the structure of the artistic labour with excess supply of artists and aspirants (Menger, 1999); (2) form of production, since cultural organizations prefer project-based work (Storey, Salaman & Platman, 2005); (3) pressure to innovate and differentiate as an artist; and (4) the uncertain nature of the creative process (Bendassolli et al., 2012). Risk is shared or transferred from the

organizations to the artists, forcing them to be engaged in multiple projects with different organizations at the same time (Menger, 1999). Even with adversities, early career artists continue to perceive a career in arts as a calling, to recognize it as demanding and unstable work (Røyseng, Mangset & Borgen, 2007).

In order to adapt to market demand, artists accept having an autonomous status or contact with the market through companies and agencies, and can conduct different career management strategies, as a portfolio of activities (Templer & Cawsey, 1999) in order to maximize gains while diminishing risk, or association with a non-artist professional, alliance building or innovation (Bendassolli et al., 2012).

Considering the literature reviewed above, hypotheses 1, 2, 3 and 4 were formulated, related with the Boundaryless Career, Intelligent Career Framework (hypothesis 2 and 3) and Social Identity Theory, respectively.

*H1.a) Classical musicians have several different work affiliations in their career paths.*

*H1.b) Classical musicians assume autonomous employment as freelancers.*

*H2.a) Classical musicians' overall work satisfaction is associated with "knowing-why" competences.*

*H2.b) Classical musicians' overall work satisfaction is associated with "knowing-how" competences.*

*H2.c) Classical musicians' overall work satisfaction is associated with "knowing-whom" competences.*

*H3.a) Classical musicians' affective commitment with the EUYO is associated with "knowing-why" competences.*

*H3.b) Classical musicians' affective commitment with the EUYO is associated with "knowing-how" competences.*

*H3.c) Classical musicians' affective commitment with the EUYO is associated with "knowing-whom" competences.*

*H4.a) Classical musicians' overall work satisfaction is associated with the opportunity to work as musicians*

*H4.b) Classical musicians' affective commitment with the EUYO is associated with the opportunity to work as musicians*

### **3. Methodology**

#### *3.1 Survey*

A questionnaire was created to cover both goals of the work project, containing questions to apply the career theories described above, but also to measure alumni's attachment with the EUYO and for the orchestra to collect important information, in order to pursue cooperation efforts with the alumni. The items were created through several brainstorming sessions, to cover for the main constructs introduced by the theoretical background. The questionnaire was then verified and items added by two EUYO's office staff members, responsible for the Communication department. Given the time restrictions for this work project, it was not possible to test or validate the questionnaire. The survey is structured in four sections, as well as an initial and a final message for the respondents, by the Chairman of the EUYO. The first section aims to evaluate the Intelligent Career Framework, through 33 sentences measured in a 6-item

Likert-type scale, from 1- Fully disagree to 6- Fully agree, in order to force the respondent to assume a non-neutral response towards the sentence. In this section, 8 sentences focus on “Knowing-why” competences such as individual’s personality motivation and encouragement, 14 sentences for “Knowing-how”, like skills, abilities and formal education, and 11 sentences rely on “Knowing-whom” competences, covering network, relationships and career opportunities. The second section focuses on individual career outcomes, from job satisfaction, commitment to the orchestra, musicians’ additional activities, music and non-music related, entrepreneurship skills development and activities, social media usage and importance of networking. In this section the items were also introduced to accommodate the specific interests of the EUYO. The third section includes biographical data, and the last section is conducted solely for EUYO’s alumni collaboration purposes.

### *3.2 Sample*

The sample used for the survey purpose was provided by the EUYO, from its Alumni database. The database covered EUYO’s alumni contacts from e-mail to social network pages and personal websites. From 933 contact attempts by e-mail, Facebook, LinkedIn and personal websites, 831 questionnaires were sent by e-mail, and 342 responses were received. The sample represents 22 of the European Union’s member country, and sample description by age, gender and instrument group is described through table 1.

**Table 1: Sample Description**

<b>Gender</b>	Male	50,6%
	Female	49,4%
<b>Age</b>	Mean	33,45
	St. Dev.	8,4
<b>Instruments</b>	Winds	33%
	Strings	60,3%
	Percussion	6,7%

### 3.3 Procedure

Data processing was done through statistical software IBM SPSS Statistical 22, after extracting the survey results from online survey platform Qualtrics.

In order to create a workable set of variables in the first section of the survey, associated with the Intelligent Career Framework, an exploratory factor analysis was conducted, using principal component analysis and Varimax rotation, providing 9 factors. Items with a loading smaller than 0,45 were deleted, justifying the absence of item 1 in the second EFA, and items 5, 18 and 23 throughout all the analysis process. A second EFA with the same procedure produced 5 factors, explaining 54.3% of the variance.

The first factor was too large and inconsistent and so it was factor analyzed to produce two factors, explaining 61,6 % of the variance.

It was then possible to define 6 variables: *Networking and Professional opportunities* (items 24, 25, 26, 27, 28, 29, 30 and 31; Cronbach's alpha of 0,89), *Non-Musical Skills development* (items 19, 20, 21 and 22; Cronbach's alpha of 0,85), *Orchestra member competencies* (items 9, 12, 13, 14 and 15; Cronbach's alpha of 0,76), *Soloist competences* (items 11, and 16; Cronbach's alpha of 0,72), *Encouragement from significant others* (items 6, 7, 10 and 17; Cronbach's alpha of 0,64) and *Relationships with other musicians* (items 32 and 33; Cronbach's alpha of 0,72).

Finally, since all items related to musical vocation did not reach the target loading, we factor analyzed these four items. For this reason, they produced one factor, explaining 35% of the variance, called *Musical Vocation* (items 1, 2, 3, 4 and 8; Cronbach alpha of 0,53). Analysis including this variable will be taken with caution, given the low Cronbach's alpha.

For analysis purposes, variables were grouped in order to match Intelligent Career Framework competencies: “Knowing-why” competence is constituted by *Musical Vocation and Encouragement from significant others* variables, “Knowing-how” competence is composed by *Non-Musical Skills development, Orchestra-member competencies* and *Soloist competencies* variables, and “Knowing-whom” competence is defined by *Networking and Professional opportunities* and *Relationships with other musicians* variables.

The scale related to personal outcomes, in the second sector of the survey, was also factor analysed using principal component analysis and Varimax rotation, producing two factors explaining 64,4% of the variance:

*Overall Work satisfaction* with items B1, B2, B6 and B7 and a Cronbach’s alpha of 0,72, and *Affective Commitment with the EUYO*, with items of B3inv, B4 and B6, and a Cronbach’s alpha of 0,85. All these variables are rated on a 1-6 Likert scale. Item B3 was inverted in order to transform a negative sentence into predicative, with a positive loading and comparable with remainder items.

Statistical analysis was conducted through regression analysis to estimate relations between both outcome variables and independent variables, and through analysis of variance (ANOVA and MANOVA) to understand significance and mean differences of different variables.

#### **4. Results**

In order to test the hypotheses, analysis of variance (ANOVA and MANOVA) and regression analysis were performed, describing differences and impact on musicians’ Overall work satisfaction and Affective commitment to the EUYO.

To test Hypothesis 1, related to the Boundaryless Career Theory, descriptive analysis and means comparison was conducted through T-test in order to verify whether these differences are statistically significant. Results show that 68,3% of the subjects report having a permanent job, and for those who do not have a permanent job, 84% assumed to work on a freelance basis. In terms of having a permanent job, T-test (2-tailed)  $t=18,737$ ,  $df=163$  and  $p=0,000$ ). Results also show that 54% of respondents report having an additional activity music related and 9% report having an additional activity non-music related, which is statistically significant ( $t=14,578$ ;  $df=180$ ;  $p=0,000$ , respectively). These results support Hypothesis 1.a), since in addition to the permanent job, they have additional activities, in different contexts. In what concerns working as a *freelancer*, the test is also significant,  $t=16,039$ ,  $df=49$  and  $p=0,000$ , supporting Hypothesis 1.b).

**Table 2: One-Sample Test for *Permanent job* and *Freelancer* variables**

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Do you have a permanent job?	18,737	163	,000	,683	,61	,75
If No, are you a freelancer?	16,039	49	,000	,840	,73	,95

**Table 3: One-Sample Test for *additional activity music* and *additional activity non-music* variables**

	Test Value = 0					
	t	df	Sig. (2-tailed)	Mean Difference	95% Confidence Interval of the Difference	
					Lower	Upper
Additional activity music	14,578	180	,000	,54144	,4682	,6147
Additional activity non-music	4,320	180	,000	,09392	,0510	,1368

To test Hypothesis 2, regression analysis was conducted in order to describe the impact of each Intelligent Career competences on *Overall work satisfaction*.



For “Knowing-why” competences, the independent variables are *Musical Vocation* and *Encouragement from significant others*. According to table 4, *Musical vocation* was found to be significant for *Overall work satisfaction*, but *Encouragement from significant others* did not achieve statistical significance for a p-value of 5%. However, given a p-value of 10%, *Encouragement from significant others* would contribute significantly to predict *Overall work satisfaction*. Hypothesis 2.a) can therefore be considered supported by the data.

**Table 4: “Knowing-why” Regression Coefficients for dependent variable *Overall work satisfaction***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	2,147	,486		4,416	,000
	encouragement from significant others	,125	,074	,121	1,682	,094
	musical vocation	,429	,088	,350	4,884	,000

For “Knowing-how” competences, the independent variables in the regression are *Non-musical skills development*, *Orchestra member competencies* and *Soloist competences*. As reported in table 5, *Non-musical skills development* is statistically significant for *Overall work satisfaction*; however *Orchestra member competencies* and *soloist competencies* did not appear to significantly predict the dependent variable. Hypothesis 2.b) is only partially supported by the data.

**Table 5: “Knowing-how” Regression Coefficients for dependent variable *Overall work satisfaction***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	3,562	,426		8,367	,000
	Non-musical skills development	,138	,066	,185	2,080	,039
	orchestra member competencies	,098	,098	,088	1,001	,318
	soloist competencies	,061	,044	,107	1,399	,164

For “Knowing-whom” competences, regression analysis relied on *Networking and professional opportunities* and *Relationships with other musicians* as independent

variables. According to table 6, only *Networking and professional opportunities* impact significantly on *Overall work satisfaction*, partially supporting Hypothesis 2.c).

**Table 6: “Knowing-whom” Regression Coefficients for dependent variable *Overall work satisfaction***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	4,228	,241		17,519	,000
	Networking and professional opportunities	,140	,053	,205	2,658	,009
	relationships with other musicians	,036	,046	,060	,776	,439

In summary, Hypothesis 2 is only partially supported by the results, since at least one independent variable is significant for *Overall work satisfaction* in each “Knowing” competences.

To test Hypothesis 3, similar regression analyses were conducted, with Affective commitment to the EUYO as dependent variable. Again, three regression analyses were conducted, one for each of the three Intelligent Career Framework competences.

For “Knowing-why” competences, only *Musical Vocation* significantly predicts *Affective commitment to the EUYO*, as shown by table 7.

**Table 7: “Knowing-why” Regression Coefficients for dependent variable *Affective commitment EUYO***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	1,453	,834		1,742	,083
	encouragement from significant others	,166	,128	,098	1,298	,196
	musical vocation	,435	,151	,218	2,888	,004

For “Knowing-how” competences, both *Non-musical skills development* and *Orchestra member competences* significantly predict for affective commitment to the orchestra, as reported in table 8.

**Table 8: “Knowing-how” Regression Coefficients for dependent variable *Affective commitment EUYO***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-,305	,501		-,608	,544
	Non-musical skills development	,807	,078	,664	10,322	,000
	orchestra member competencies	,236	,115	,130	2,050	,042
	soloist competencies	-,068	,051	-,073	-1,327	,186

For “Knowing-whom” competences, both *Networking and professional opportunities* and *Relationships with other musicians* are significantly predicting the dependent variable, as shown in table 9, whereby Hypothesis 3.c) is fully supported by the data.

**Table 9: “Knowing-whom” Regression Coefficients for dependent variable *Affective commitment EUYO***

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
	(Constant)	1,484	,315		4,705	,000
	Networking and professional opportunities	,620	,069	,561	9,029	,000
	relationships with other musicians	,142	,060	,146	2,347	,020

In summary, Hypothesis 3 is partially supported, since at least one independent variable significantly predicts the dependent variable, and H3.c) is fully supported.

To test Hypothesis 4, a multivariate analysis of variance (MANOVA) was performed for *Overall work satisfaction* and *Affective commitment EUYO* as dependent variables and *Permanent job*, *Additional activity music* and *Additional activity non-music* as factors. As described in table 10, *Additional activity music* was found to be significant for *Affective commitment EUYO* (mean=4,61 vs 3,70). For *Overall work satisfaction*, having a permanent job was statistically significant (mean=5,16 vs 4,52).

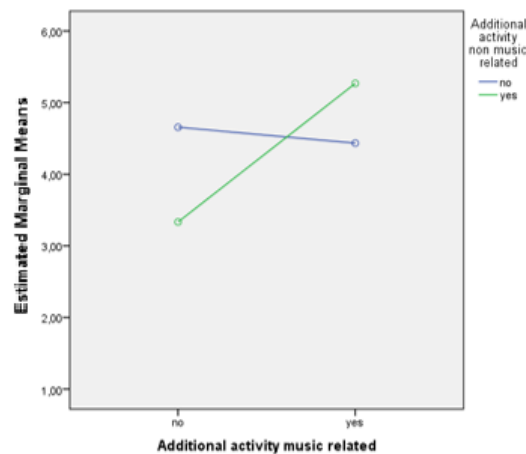
**Table 10: Means of different variables for Overall work satisfaction and Affective commitment EUYO**

		Overall work satisfaction	Affective commitment EUYO
<b>Permanent Job</b>	Yes	5,16*	4,40
	No	4,52*	4,45
<b>Additional activity music related</b>	Yes	4,97	4,851*
	No	4,7	3,99*
<b>Additional activity non-music related</b>	Yes	4,82	4,30
	No	4,86	5,55

\*- statistically significant ( $p < 0,05$ )

There is a significant interaction effect for *Affective commitment EUYO* between *Additional activity music* and *Additional activity non-music* variables ( $F=6,94$ ;  $p=0,01$ ), meaning that when subjects have an additional activity both music and non-music related, affective commitment to the orchestra is at the highest level, but if individuals have an additional activity non music related but no additional activity music related, the affective commitment to the orchestra is at the lowest level. If individuals don't have any additional activity non music related, affective commitment to the orchestra is high, independently of having an additional activity music related or not, as shown in Figure 1.

**Figure 1: Estimated Means for Affective Commitment EUYO under interaction of additional activity music related with additional activity non-music**



In summary, results for Hypothesis 4.a) show that having a permanent job (assuming this is a music related job) is relevant for *Overall work satisfaction*, although having an additional activity music related has no significant impact, therefore

supporting H4.a). In terms of *Affective commitment to the EUYO* (H4.b) results show that additional activity non music related has an impact, but this impact is at the highest level when musicians have an additional activity music related (interaction effect). The hypothesis is supported but deserves to be further explored, in terms of interaction effects.

## 5. Discussion

Results of the previous analysis partially support the hypotheses formulated in this research study. In this sense, a review of all hypotheses will be conducted in order to discuss the relevant findings.

Boundaryless Career Theory was tested through two main assumption: unstable job and autonomous work. Unstable job, assuming several work affiliations instead of permanent job positions, was represented by Hypothesis 1.a), which was supported. Although a majority of subjects had a permanent work, very large number had additional activities, music related. By analysing the sample's current job organizations, symphonic local orchestras and music schools assume a major role. According to the UK National Career services<sup>2</sup>, orchestras are the preferable long-term job choice, but a fierce competition exists in order to become accepted in one. In this sense, since our sample accounts for past best young performers of the European Union, admission for a long-term orchestra can be more likely to occur compared to music schools' Alumni. However, additional activities both music and non-music related results showed positively and statistically significant, which supports the existence of different work affiliations in classical musicians' career paths, therefore supporting H1.a).

Regarding autonomous work, Hypothesis 1.b) was supported through freelancer activity for individuals with no permanent job.

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<sup>2</sup> <https://nationalcareersservice.direct.gov.uk/advice/planning/jobprofiles/Pages/classicalmusician.aspx>

The Intelligent Career Framework was tested through two different patterns: individual's perception on overall career satisfaction by Hypothesis 2 (*Overall work satisfaction*) and affective attachment to a musical organization that affected the individuals' early career stages, by Hypothesis 3 (*Affective commitment EUYO*).

Under individual's career satisfaction, one variable per each "way of knowing" was found to be significant. "Knowing-why" competences was supported by *Musical vocation*, but not by *Encouragement from significant others*, enhancing the focus on these individuals' internal motivation and perception of their professional activity as a calling, rather than external motivation, reinforced by early training and dedication that musicians place in their acquirements. "Knowing-how" competences, specifically *Non-musical skills development* instead of musical skills, predict overall work satisfaction, reinforcing the importance of soft skills in decisive moments such as performing, auditioning and training, which overlap with hard/technical skills. "Knowing-whom" competence is verified through *Network and professional opportunities* but left *Relationships with other musicians* out, which can be explained since career development is more likely to occur through a developed network and exposure to different professional opportunities rather than through relationships with fellow musicians. In this sense, the theoretical Intelligent Career Framework is applicable to musicians, focusing on internal motivation, soft skills and industry network development.

According to the emotional attachment to a music organization, similar results were found for "Knowing-why" competence, able to be explained for internal rather external motivation. Commitment is also predicted by "Knowing-how" competence, not only soft skills but also *Orchestra member competence*, with translates hard skills in the

music field, and soft skills, such as being a team member, which completely relates with the EUYO. *Soloist competence* accounts for individual work characteristics and an individualistic performance type of musician rather than group work performance, justifying the absence of statistical significance. “Knowing-whom” competences found to be all significant, which is reasonable given the importance of peer relationship for emotional attachment within a group. Given these results, the Intelligent Career Framework highlights the relevance of internal motivation, soft and specific hard skills, and “Knowing-whom” competences as a whole, for the career development of classical musicians.

Social Identity Theory emphasizes identification within a group, in this case classical musicians, and was tested by Hypothesis 4, through both *Overall work satisfaction* and *Affective commitment EUYO*. Regarding work satisfaction, performing musician roles results in higher individuals’ work satisfaction, assuming these individuals have a permanent job as musicians and therefore they fully perceive themselves and identify themselves as classical musicians. Concerning affective commitment to the orchestra, identification as a musician through performing music-related activities enhance and justify emotional attachment to an organization where individuals were working as musicians and that contributed for their learning as a musicians. However, the highest level of *Affective commitment to the EUYO* was observed in individuals who have both music and non-music related activities, as may be concluded through the significant interaction of both variables. A possible explanation suggests that individuals identify relevant experiences and learning in the orchestra as suitable for application in non-music related activities.

According to these results, Social Identity theory is also applicable to classical musicians, through an identification with a musician career, and embracing reinforced music roles for the individual to consider him/herself as a satisfied musician in the work context. In order to bring emotional connection within a group, individuals need to perceive themselves as musicians in the group.

### *5.1 Limitations*

The major limitation of this work project is related to the survey methodology and the corresponding common method variance problem. It would be more adequate for the aim of the research hypotheses to use a longitudinal design, which could give some causality relationships. Unfortunately, time limitations and the sample used did not allow for this.

Finally, another limitation has to do with missing data, since there was no way to control the answers as required. The survey was conducted with compulsory questions; however given the length of the survey, dropout situations occurred while answering the survey, which justifies differences between the number of total responses (342) and the number of collected answers for the first section (N=192), decreasing throughout the survey completion.

### *5.2 Further Research*

The work project research was conducted exclusively for classical musicians, thereby conclusions are only supported for classical musicians. It would be interesting to see if patterns also apply for non-classical musicians such as jazz, rock and other musical styles.

Because of the sample characteristics and the methodology that was used by request of the EUYO, some of the initial aims of the research were not achieved. In this sense, it



will be interesting to have a qualitative research, exploring career patterns and boundaries for artistic careers in general, and musicians in particular, similar to Bendassolli & Wood Jr. qualitative research of artistic careers in Brazil.

Regarding these research results, interactions between additional activities music and non-music related in musicians' career paths deserve further research to understand musicians' career patterns.

## **6. Conclusion**

This work project studies artistic career patterns, investigating the applicability of general and social career theories for classical musicians. A survey was conducted with Alumni of the European Union Youth Orchestra, in order to analyse whether the chosen theories, Boundaryless Career Theory, Intelligent Career Framework and Social Identity Theory, were applicable to the specific case of classical musicians. According for each theory assumption, reflected in respective hypotheses, Overall work satisfaction and Affective commitment to the orchestra outcomes were analysed through regression and analysis of variance in order to understand impact changes.

Results show statistical significance for the three theories hypotheses, assuming a greater focus for specific components in each "Knowing" competence of the Intelligent Career Framework, according to musicians' context analysis (internal motivation, soft skills and networking relationships and opportunities for overall work satisfaction, adding specific group related skills and relation with peers for affective commitment). In this sense, the three theories were found to be supported for the data, and therefore applicable for classical musicians' career. Findings suggest new insights to understand and structure research on classical musician careers, since this topic deserves further research.

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## 8. Appendices

### Appendix I – EUYO Alumni cover letter



Dear Alumni,

The European Union Youth Orchestra, like many arts organisations, relies heavily on the generous support of individual donors, corporate sponsorship, as well as grants from the European Union, trusts and foundations to continue to achieve its mission: to train creative & effective orchestral musicians for 21st century European & global audiences.

We reply on our excellent former players to tell us how we did, how we are perceived to be doing and what we should be doing now and in the future. We also need some statistics to support our requests for financial support.

We are coming to you as a past member of the European Community Youth Orchestra or the European Union Youth Orchestra to ask for 10 minutes of your time.

We are working with Universidade Nova de Lisboa, in Portugal, to develop a long-term evaluation of 'player satisfaction'. We appreciate some of you will have completed a survey two years ago, but we assure you this questionnaire is designed to measure similar - and yet very different things.

Because we do not have all alumni emails, we need the entire emailed group to complete this questionnaire to ensure it is statistically valid.

If you wish to forward the link to other ex-players you think may not be on our database, please feel free to do this.

Mrs B and the EUYO staff thank you, in advance, for your cooperation.

With best regards,

Marshall Marcus  
Chief Executive

## Appendix II – EUYO Alumni survey

Dear Alumnus(a) of the EUYO,

Please answer this survey until March 30<sup>th</sup>, 2014. Your answers will be guaranteed full confidentiality and they will only be analysed and reported as group results. Thank you for taking some of your time and for your cooperation.

### I – MUSIC AS A CAREER

This section is about your motivations, competences and social aspects of your experience as a musician and ex-member of the EUYO. Please evaluate the following sentences on the 1-6 scale, according to your level of Agreement.

	1 Fully Disagree	2 Disagree	3 Slightly Disagree	4 Slightly Agree	5 Agree	6 Fully Agree
1 I am a musician because I love music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2 I am a musician because music is a calling (vocation) to me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
3 I am a musician because I enjoy the professional lifestyle it affords me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4 I am a musician despite the personal sacrifice and possible effects on my personal life	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
5 Members of my immediate family (e.g. parents, brothers or sisters) are professional musicians	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6 My immediate family encouraged me to be a professional musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7 My music professor encouraged me to be a professional musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8 I am a musician because I believe it is important to bring culture to the people	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9 Being a member of the EUYO was a recognition of my talent as a musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10 My music teachers recognize my musical skill	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 I believe I have the ability to be a soloist	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12 I have learned to be an orchestra section member	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13 I have learned to be an orchestra section leader	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14	I have learned to work as part of a musical ensemble	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15	My experience at the EUYO trained me to be an orchestra member	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16	My experience at the EUYO trained me to become a soloist musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
17	My musical education (e.g. school of music, private teacher) gave me competences to me becoming a professional musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18	I never played regularly with other orchestras before joining the EUYO	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
19	My experience at the EUYO developed my teamwork skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
20	My experience at the EUYO developed my leadership skills	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
21	My experience at the EUYO developed my cross-cultural awareness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
22	My experience at the EUYO developed my independent thought	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23	I have, or had in the past, a music patron	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
24	Playing with the EUYO allowed me to develop a relationship network with my colleagues in the orchestra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
25	Being a member of the EUYO provided me with opportunities to establish networks outside the orchestra	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
26	Playing with the EUYO opened opportunities for an international career as a musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
27	Playing with the EUYO allowed me to pursue a musical career in my home country	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
28	I had a mentor in the EUYO	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
29	Being a member of the EUYO gave me insights on how to look for new opportunities as a musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
30	The network I developed as a member of the EUYO resulted in concrete professional opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
31	The external network I developed while playing at the EUYO resulted in concrete professional opportunities	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
32	I am in touch with other musicians for professional reasons	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
33	I am in touch with other musicians for non-professional motives	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## II –INDIVIDUAL OUTCOMES

This section is about your career outcomes, satisfaction and career development.

1. I would like to pursue a different professional activity:

- ☐ No
- ☐ Yes. Which?

2. I have an additional activity that is music related:

- ☐ No
- ☐ Yes (eg.: music teacher). Please specify.

3. I have an additional activity that is not music related:

- ☐ No
- ☐ Yes (eg.: lawyer, teacher). Please specify.

4. I have, or had in the past, financial support from a Trust / Company / Foundation or other organization:

- ☐ No
- ☐ Yes. Please specify.

5. My experience at the EUYO developed my entrepreneurial spirit:

- ☐ No
- ☐ Yes.

If yes, which activity did you start?

6. What was missing from the EUYO that would have substantially benefited our alumni, in terms of preparation for the professional world?

7. Importance of the network of EUYO alumni to the alumni:

1 Extremely unimportant	2 Not very important	3 Not important	4 Important	5 Very important	6 Extremely important
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. How frequently do you use social media?

1 I never use	2 Very infrequently	3 Infrequently	4 Frequently	5 Very frequently	6 Extremely frequently
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. What social media channels do you use?

- ☐ E-mail
- ☐ Facebook
- ☐ LinkedIn
- ☐ Personal website
- ☐ Other

Please rate the following 7 statements according to your level of Agreement

	1 Fully Disagree	2 Disagree	3 Slightly Disagree	4 Slightly Agree	5 Agree	6 Fully Agree
10 I find enjoyment in my job	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
11 Overall I am satisfied with my work as a musician	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
12 I do not feel “emotionally attached” to the EUYO	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13 I feel like “part of the family” with the EUYO	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
14 The EUYO has a great deal of personal meaning for me	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
15 Overall I am satisfied with the monetary rewards of my job	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
16 I am satisfied with my career development prospects	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



### III – BIOGRAPHICAL DATA

1. Gender:

- ☐ Male
- ☐ Female

2. Date of birth:

(DD/MM/YYYY)

3. Nationality:

4. Marital Status:

- ☐ Single/Living as Single
- ☐ Married/Cohabiting

5. Do you have dependent children?

- ☐ No
- ☐ Yes

#### *Education*

6. Highest level of formal education in music:

7. Do you have other professional qualifications?

- ☐ BA/ Undergraduate in
- ☐ Masters in
- ☐ MBA
- ☐ PhD in

8. What instrument do you play?

9. Is music your only source of income?

- ☐ No
- ☐ Yes
- ☐ Music is not a source of income for me

10. Do you have a permanent job?

- ☐ No
- ☐ Yes

If no, are you a Freelancer?

- ☐ No
- ☐ Yes

If yes, where?

11. In which country are you working?

12. Annual income from music-related professional activity:

- |   |                                       |   |
|---|---------------------------------------|---|
| <input type="radio"/> N/A               | <input type="radio"/> €25 001-€30 000 | <input type="radio"/> €45 001-€50 000   |
| <input type="radio"/> Less than €15 000 | <input type="radio"/> €30 001-€35 000 | <input type="radio"/> €50 001-€55 000   |
| <input type="radio"/> €15 001-€20 000   | <input type="radio"/> €35 001-€40 000 | <input type="radio"/> More than €55 001 |
| <input type="radio"/> €20 001-€25 000   | <input type="radio"/> €40 001-€45 000 |   |

13. Annual income from a non-music related professional activity:

- |   |                                       |   |
|---|---------------------------------------|---|
| <input type="radio"/> N/A               | <input type="radio"/> €25 001-€30 000 | <input type="radio"/> €45 001-€50 000   |
| <input type="radio"/> Less than €15 000 | <input type="radio"/> €30 001-€35 000 | <input type="radio"/> €50 001-€55 000   |
| <input type="radio"/> €15 001-€20 000   | <input type="radio"/> €35 001-€40 000 | <input type="radio"/> More than €55 001 |
| <input type="radio"/> €20 001-€25 000   | <input type="radio"/> €40 001-€45 000 |   |

14. When were you part of the EUYO?

15. Duration of your membership (in years):

#### IV – ALUMNI PROJECT

The EUYO is very interested in knowing about your willingness to cooperate in future activities.

If you are willing to participate in the activities below, please provide your name and email. We will happily send you the results of this survey.

1. Would you like to stay in touch with the EUYO?

- ☐ No
- ☐ Yes

2. Name (Block letters):

3. What email address should be used for these contacts?

4. Would you like to stay in touch with the EUYO?

- ☐ No
- ☐ Yes

If yes, how?

Thank you very much for answering this survey. This is very important for the EUYO's activity and continued support of Music and young musicians in Europe.

### Appendix III – Explanatory Factor analysis (9 factors)

	Component								
	1	2	3	4	5	6	7	8	9
1- I am a musician because I love music.	,298	,044	,126	,145	-,215	-,687	,052	,094	,046
2- I am a musician because music is a calling (vocation) to me	,327	,219	,406	,235	-,214	,218	,047	,403	-,134
3- I am a musician because I enjoy the professional lifestyle it affords me	,202	,120	,436	,379	,206	,140	,235	,027	,266
4- I am a musician despite the personal sacrifice and possible effects on my personal life	,227	,159	,298	-,067	,016	-,185	,244	,200	,653
5- Members of my immediate family (e.g. parents, brothers or sisters) are professional musicians	-,077	,369	-,048	,137	-,203	,385	,405	,195	,230
6- My immediate family encouraged me to be a professional musician	,055	,513	,186	,237	,149	,312	,243	-,332	,052
7- My music professor encouraged me to be a professional musician	,229	,525	,216	,257	,395	,085	,098	,011	,009
8- I am a musician because I believe it is important to bring culture to the people	,300	,122	,322	,057	-,132	-,269	,404	,516	,010
9- Being a member of the EUYO was a recognition of my talent as a musician	,564	,330	,227	,003	,055	,086	,137	,130	,114
10-My music teachers recognize my musical skill	,279	,512	-,040	,072	,429	,078	-,181	,055	,170
11-I believe I have the ability to be a soloist	,244	,133	,574	,471	,039	,043	,081	,069	,039
12-I have learned to be an orchestra section member	,292	,476	-,426	,172	,095	,145	,078	,103	-,116
13-I have learned to be an orchestra section leader	,427	,328	,137	,360	,425	,043	,137	,145	,231
14-I have learned to work as part of a musical ensemble	,416	,490	,174	,213	,346	,043	,138	,072	,156
15-My experience at the EUYO trained me to be an orchestra member	,714	,214	-,266	,126	,017	-,203	,013	,058	,001
16-My experience at the EUYO trained me to become a soloist musician	,529	-,009	,440	-,440	,021	,016	,079	,240	,003
17-My musical education (e.g. school of music, private teacher) gave me competences to me becoming a professional musician	,228	,494	-,021	,212	,271	-,186	,014	,158	,112
18-I never played regularly with other orchestras before joining the EUYO	,245	-,234	-,055	-,221	,489	,066	,377	,019	,033
19-My experience at the EUYO developed my teamwork skills	,743	-,009	-,327	-,087	,184	,116	,033	,110	,047
20-My experience at the EUYO developed my leadership skills	,721	-,158	,087	-,246	,072	,012	,090	,097	,028
21-My experience at the EUYO developed my cross-cultural awareness	,674	,045	,381	,017	,012	,230	,092	,130	,162
22-My experience at the EUYO developed my independent thought	,713	-,048	-,237	-,037	,072	-,067	,023	-,110	,136
23-I have, or had in the past, a music patron	,353	,039	,272	-,029	,155	,188	,327	,287	,270
24-Playing with the EUYO allowed me to develop a relationship network with my colleagues in the orchestra	,717	-,119	-,234	,142	-,099	,127	,011	,174	,028
25-Being a member of the EUYO provided me with opportunities to establish networks outside the orchestra	,719	-,233	-,028	,146	-,052	,128	,037	,242	-,087
26-Playing with the EUYO opened opportunities for an international career as a musician	,715	-,239	-,003	,238	,094	,021	,068	,192	-,079
27-Playing with the EUYO allowed me to pursue a musical career in my home country	,608	-,198	-,064	,051	,033	,043	,240	,046	,141
28-I had a mentor in the EUYO	,509	-,156	,164	-,182	,177	,221	-,005	,011	,196
29-Being a member of the EUYO gave me insights on how to look for new opportunities as a musician	,651	-,272	-,001	,080	,075	,002	,274	-,102	-,109
30-The network I developed as a member of the EUYO resulted in concrete professional opportunities	,766	-,325	,174	,080	-,002	,123	,101	,075	-,242
31-The external network I developed while playing at the EUYO resulted in concrete professional opportunities	,706	-,335	,179	,064	-,009	,243	,008	,070	-,161
32-I am in touch with other musicians for professional reasons	,368	,029	,148	,381	-,375	,280	-,398	,267	,078
33-I am in touch with other musicians for non-professional motives	,378	,101	-,086	,511	-,291	,259	-,273	,179	,333

Extraction Method: Principal Component Analysis.  
a. 9 components extracted.

**Appendix IV – Variance explanation for EFA (9 factors)**

Total Variance Explained									
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	8,356	25,321	25,321	8,356	25,321	25,321	6,496	19,686	19,686
2	2,611	7,913	33,234	2,611	7,913	33,234	3,004	9,104	28,791
3	2,095	6,350	39,584	2,095	6,350	39,584	2,227	6,749	35,540
4	1,731	5,245	44,829	1,731	5,245	44,829	2,159	6,541	42,081
5	1,537	4,659	49,488	1,537	4,659	49,488	1,662	5,038	47,118
6	1,429	4,329	53,817	1,429	4,329	53,817	1,591	4,820	51,939
7	1,275	3,862	57,679	1,275	3,862	57,679	1,442	4,368	56,307
8	1,161	3,517	61,196	1,161	3,517	61,196	1,382	4,189	60,496
9	1,128	3,419	64,615	1,128	3,419	64,615	1,359	4,119	64,615
10	,936	2,838	67,452						
11	,910	2,757	70,209						
12	,842	2,553	72,762						
13	,771	2,337	75,099						
14	,722	2,188	77,288						
15	,686	2,079	79,367						
16	,656	1,989	81,356						
17	,632	1,917	83,273						
18	,577	1,750	85,022						
19	,536	1,625	86,647						
20	,520	1,575	88,222						
21	,475	1,441	89,663						
22	,456	1,382	91,045						
23	,408	1,237	92,282						
24	,392	1,187	93,469						
25	,337	1,022	94,491						
26	,297	,899	95,389						
27	,289	,875	96,265						
28	,275	,835	97,099						
29	,249	,756	97,855						
30	,204	,617	98,472						
31	,194	,587	99,059						
32	,171	,520	99,578						
33	,139	,422	100,000						

Extraction Method: Principal Component Analysis.

## Appendix V – Explanatory Factor analysis (5 factors)

**Rotated Component Matrix<sup>a</sup>**

	Component				
	1	2	3	4	5
2- I am a musician because music is a calling (vocation) to me	,123	-,027	,331	,308	,351
3- I am a musician because I enjoy the professional lifestyle it affords me	,108	-,265	,188	,497	,254
4- I am a musician despite the personal sacrifice and possible effects on my personal life	,042	,071	,343	,149	,137
6- My immediate family encouraged me to be a professional musician	-,114	,037	,063	<b>,607</b>	,110
7- My music professor encouraged me to be a professional musician	,027	,089	,081	<b>,750</b>	,062
8- I am a musician because I believe it is important to bring culture to the people	,211	-,052	,320	,265	-,007
9- Being a member of the EUYO was a recognition of my talent as a musician	,359	<b>,529</b>	,055	,274	,084
10- My music teachers recognize my musical skill	,064	,380	,101	<b>,532</b>	-,140
11- I believe I have the ability to be a soloist	,028	,002	<b>,791</b>	,056	-,088
12- I have learned to be an orchestra section member	,058	<b>,717</b>	-,064	,106	,010
13- I have learned to be an orchestra section leader	,066	,504	<b>,563</b>	-,072	,241
14- I have learned to work as part of a musical ensemble	,051	<b>,719</b>	,256	,044	,236
15- My experience at the EUYO trained me to be an orchestra member	,546	<b>,564</b>	,111	,167	-,018
16- My experience at the EUYO trained me to become a soloist musician	,359	,067	<b>,734</b>	,035	-,080
17- My musical education (e.g. school of music, private teacher) gave me competences to me becoming a professional musician	,076	,230	-,050	<b>,608</b>	-,038
19- My experience at the EUYO developed my teamwork skills	<b>,708</b>	,417	-,006	,113	-,079
20- My experience at the EUYO developed my leadership skills	<b>,629</b>	,204	,415	-,091	,067
21- My experience at the EUYO developed my cross-cultural awareness	<b>,637</b>	,435	-,101	,102	-,023
22- My experience at the EUYO developed my independent thought	<b>,681</b>	,336	,030	,067	,007
24- Playing with the EUYO allowed me to develop a relationship network with my colleagues in the orchestra	<b>,678</b>	,276	-,041	-,012	,303
25- Being a member of the EUYO provided me with opportunities to establish networks outside the orchestra	<b>,724</b>	,064	,080	,004	,276
26- Playing with the EUYO opened opportunities for an international career as a musician	<b>,767</b>	-,027	,015	,135	,194
27- Playing with the EUYO allowed me to pursue a musical career in my home country	<b>,654</b>	,098	,119	-,027	-,023
28- I had a mentor in the EUYO	<b>,490</b>	,008	,306	,021	-,022
29- Being a member of the EUYO gave me insights on how to look for new opportunities as a musician	<b>,732</b>	-,029	,079	,062	,032
30- The network I developed as a member of the EUYO resulted in concrete professional opportunities	<b>,788</b>	-,081	,259	,016	,212
31- The external network I developed while playing at the EUYO resulted in concrete professional opportunities	<b>,720</b>	-,094	,260	-,032	,268
32- I am in touch with other musicians for non-professional motives	,218	,163	-,147	,117	<b>,743</b>
33- I am in touch with other musicians for professional reasons	,171	,067	,124	,026	<b>,758</b>

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 9 iterations.

## Appendix VI – Variance explanation for EFA (5 factors)

Component	Total Variance Explained								
	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	8,103	27,942	27,942	8,103	27,942	27,942	6,421	22,141	22,141
2	2,497	8,610	36,552	2,497	8,610	36,552	2,829	9,755	31,896
3	2,040	7,033	43,585	2,040	7,033	43,585	2,432	8,387	40,282
4	1,702	5,870	49,455	1,702	5,870	49,455	2,219	7,653	47,935
5	1,401	4,831	54,286	1,401	4,831	54,286	1,842	6,350	54,286
6	1,149	3,962	58,248						
7	1,127	3,887	62,135						
8	1,078	3,717	65,852						
9	,918	3,167	69,019						
10	,842	2,904	71,923						
11	,798	2,751	74,674						
12	,739	2,548	77,221						
13	,698	2,406	79,627						
14	,605	2,087	81,713						
15	,582	2,009	83,722						
16	,541	1,864	85,586						
17	,501	1,729	87,315						
18	,462	1,592	88,907						
19	,428	1,477	90,384						
20	,415	1,429	91,813						
21	,371	1,280	93,093						
22	,369	1,273	94,367						
23	,319	1,100	95,466						
24	,299	1,030	96,496						
25	,276	,951	97,447						
26	,210	,725	98,172						
27	,205	,708	98,880						
28	,180	,620	99,500						
29	,145	,500	100,000						

Extraction Method: Principal Component Analysis.

## Appendix VII – Factor analysis for the first factor

	Component	
	1	2
19- My experience at the EUYO developed my teamwork skills	,315	,788
20- My experience at the EUYO developed my leadership skills	,477	,559
21- My experience at the EUYO developed my cross-cultural awareness	,165	,859
22- My experience at the EUYO developed my independent thought	,279	,801
24- Playing with the EUYO allowed me to develop a relationship network with my colleagues in the orchestra	,538	,533
25- Being a member of the EUYO provided me with opportunities to establish networks outside the orchestra	,752	,301
26- Playing with the EUYO opened opportunities for an international career as a musician	,723	,327
27- Playing with the EUYO allowed me to pursue a musical career in my home country	,521	,396
28- I had a mentor in the EUYO	,501	,222
29- Being a member of the EUYO gave me insights on how to look for new opportunities as a musician	,596	,383
30- The network I developed as a member of the EUYO resulted in concrete professional opportunities	,871	,223
31- The external network I developed while playing at the EUYO resulted in concrete professional opportunities	,855	,154

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 3 iterations.

## Appendix VIII – Variance explanation for the first factor

Total Variance Explained									
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	6,245	52,042	52,042	6,245	52,042	52,042	4,176	34,797	34,797
2	1,152	9,601	61,643	1,152	9,601	61,643	3,222	26,847	61,643
3	,836	6,969	68,612						
4	,661	5,508	74,120						
5	,629	5,246	79,365						
6	,561	4,679	84,044						
7	,403	3,362	87,406						
8	,379	3,156	90,563						
9	,355	2,959	93,522						
10	,345	2,871	96,393						
11	,266	2,213	98,606						
12	,167	1,394	100,000						

Extraction Method: Principal Component Analysis.

## Appendix IX – EFA for Musical Vocation items

Component Matrix <sup>a</sup>		
		Component
		1
1-	I am a musician because I love music.	,663
2-	I am a musician because music is a calling (vocation) to me	,728
3-	I am a musician because I enjoy the professional lifestyle it affords me	,547
4-	I am a musician despite the personal sacrifice and possible effects on my personal life	,478
32-	I am a musician because I believe it is important to bring culture to the people	,515

Extraction Method: Principal Component Analysis.

a. 1 component extracted.

## Appendix X – Variance explanation for musical vocational factor

Total Variance Explained						
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	1,762	35,238	35,238	1,762	35,238	35,238
2	,945	18,892	54,130			
3	,893	17,867	71,997			
4	,839	16,787	88,784			
5	,561	11,216	100,000			

Extraction Method: Principal Component Analysis.

## Appendix XI – Outcomes Explanatory Factor analysis

Rotated Component Matrix <sup>a</sup>			
		Component	
		1	2
B1-	I find enjoyment in my job	-.013	.624
B2-	Overall I am satisfied with my work as a musician	.089	.813
B3inv-	I feel like “part of the family” with the EUYO	.870	.122
B4-	The EUYO has a great deal of personal meaning for me	.898	.112
B5-	Overall I am satisfied with the monetary rewards of my job	.132	.718
B6-	I am satisfied with my career development prospects	.009	.768
B7-	I feel emotionally attached to EUYO	.858	-.049

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.<sup>a</sup>

a. Rotation converged in 3 iterations.



## Appendix XII – Outcomes Variance explanation

Total Variance Explained									
Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings		
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %
1	2,594	37,054	37,054	2,594	37,054	37,054	2,325	33,209	33,209
2	1,916	27,376	64,430	1,916	27,376	64,430	2,185	31,221	64,430
3	,992	14,173	78,603						
4	,486	6,940	85,543						
5	,409	5,840	91,382						
6	,345	4,931	96,314						
7	,258	3,686	100,000						

Extraction Method: Principal Component Analysis.